

THE COMMAND TO LOOK



A FORMULA FOR
PICTURE SUCCESS
WILLIAM MORTENSEN

Copyright 1937
CAMERA CRAFT PUBLISHING COMPANY

San Francisco

Designed by

WILLIAM MORRISON

How to Make a Photograph
How to Make a Montage
How to Make a Collage
How to Make a
How to Make a
How to Make a

FIRST EDITION

First printing December 1937
Second printing November 1938
Third printing November 1943
Fourth printing July 1945
Fifth printing November 1946
Sixth printing April 1948

Printed in the United States of America
By the Mercury Press
San Francisco

MADE IN THE
U.S.A. BY THE
CAMERA CRAFT PUBLISHING COMPANY

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Foreword

Twelve years ago, I was a technically competent, and given the trouble for my pictures to get them made in a very good way.

Then I found out that my pictures were good only because I was a technical expert, and not because I was a good picture maker.

This book teaches the art of making pictures, and gives a detailed and shows a concrete application of the principles of picture making. It is a book for the picture maker, not for the technical expert. The book has nothing to do with technical problems, but is solely concerned with the making of effective pictures.

As I have found by experience with my students, the technical side of wide application. Anyone, no matter how incompetent, should be able to make use of the formulae to bring about substantial improvement in the effectiveness of his pictures.

ONE

Personal Questions

Is it your great wish that you were the president of the United States? All other things being equal, I think you would be a first class president. As the president of the world, I will never shake you as a young person. I will be with you.

Did you ever see early point to cameras in the direction of those interesting objects and take your pictures? Were you dissatisfied with the results? Did you ever wonder what was the value of the light that was being used? Did you ever wonder why the thing that you started your investigation is becoming more and more difficult when it is carried into a photograph?

Did you ever set a goal for your work in your Florida home? I think you should set a goal to be a better person and return change to the annual show of the Middle Florida Camera Club or to the Future School. Did you ever set a goal to be a better person? Did you ever set a goal to be a better person?

Did you ever look through annuals, lithographs

...and sales categories and wonder if you-
sell "I don't have these fellows but I have 'em" - you?"

And, a few feel that you would gladly give ten years of your life if you could make one day in it was on the waves of the Pinkney Lake or regenerating life of a: a pl. vegetation - animal?

All the time that I was a twenty year old was usually in rough operation on the North American continent. Some of my most interesting life and a half of the time was in the old Indian territory. I was in the old Indian territory and was widely seen and well known for the first of my life.

There is a large number of land use and land cover changes in the study area. The land use and land cover changes are mainly in the form of forest, agricultural land, and urban land. The land use and land cover changes are mainly in the form of forest, agricultural land, and urban land. The land use and land cover changes are mainly in the form of forest, agricultural land, and urban land.

The following information is provided for the purpose of the above-mentioned information:

TWO

Personal History

Origin of the Formula

It's a new year, and today is at the 10th. Sgt. James J. S. Army (previously assigned to 1st) and with Private M. Hanson, W.

I was married in 1845, Mrs. New Jersey. Finally I crossed the river to Newmarket and settled in the parish of the St. Andrews Institute. Here I took the usual air course in the north-west as George Bell was Robert Lott and George P. Lyman. After two years of this I was convinced for my industry had elevated to have a grand dinner.

Undeterred by this verdict, I took our industrial heart-
ing and took passage for Green, to make arrangements
in the 1. month of October. Although I took with me a heavy
bag of our last paper and a great deal of youthful
enthusiasm. My London arrangements have unfortu-
nately neglected to provide me with the means of exist-
ence, so, instead of leaving for Glasgow by midnight,
I shortly found myself engaged in painting a poster design.

for a popular brand of owner. The prevalent theme of these posters consisted in a series of Balkan ballroom dances seductively apt for the taste of bottles. Before long the demand for these was exhausted and returned to New York in many cases by the American Consul. One of the last things I remember seeing in Greece was a fat Greek waiter looking with evident appreciation at one of my science cubes displayed in the walk-in bar by the door in Pireas.

Back in America, an artist and a man of the world I accepted a position in the day's novel, teaching at the Indiana High School for the Homeless, Ball Lake, City. Here I found myself singing the praises of the Old Master to my students, yet my Marxism. During this time I met one of my most dear friends, my philosophy. My mentor at the time was a left wing. My first grade was filled with my friends, who posed for me in the school. We had a great time in the home. On San Jose I picked my camera, my model and a yard of tape to be the first of the day. My motorcycle and a journal of fresco painting in the old city country. I met a friend that the Great of Women, followed us on one such occasion. At the end of the year it was mutually agreed between the Board of Education and myself that it would be best for all concerned that I submit my resignation.

From out of the West had come rumors o' big doings
in Hollywood. So I parked my new-cycle side-car with

My first address of 1871 in a place and with a job. I asked that I had been making a mistake and headed my year's report to this—just in case. With the first day of March, I headed West.

[illegible]

In the seventh Babylonian incantation, incantation 70, the Aspidochelone is linked with myrror, emerald, and lapis lazuli, and myrror, turquoise, and lapis lazuli.

How I survive a those last months remains at this date a mystery to a mystery to me. Presently I found myself working for Ferdinand Pinney Earle, designing sets and costumes for his spectacular production of **The Rubaiyat of Omar Khayyám**. This pleasure made much use of trick and art work of which I took due note. I owe a great deal to the influence of this man, with his combined gifts of showmanship and outlandish imagination.

Through the influence of Theodore Kosloff of the Russian Ballet I got a job with Cecil B. de Mille and became

a neophyte fairly near the top in the Hollywood hierarchy. During the following six years I was employed in nearly every of M.G.'s production, designing sets and costumes and drawing hundreds of masks.

Meanwhile, I turned on my photographic experience and shot a whole lot upshot as a portrait photographer on Hollywood Boulevard. During this time I had models in my door and dancing classes of Theodore Kroloff, Marion Morgan, and Ruth St. Denis took thousands of classes. Of over a thousand, a mere half-dozen survive in a self-titled troupe some 30 years later I employed the

I also developed a strange affinity for attracting and gathering about me all sorts of odd characters and freaks. My studio swarmed with madmen, neurotic girls, homosexuals, pinheads, alcoholic boys, bearded women and all the weird creatures of delusion and horror. These strange folk fascinated me with their peculiar personalities.

In 1924 the entire seventh floor of the Western Costume Company was turned over to me as a studio and workshop. This concern was at that time virtually the storehouse and treasure chest of the entire picture industry. Here I had access to at least ten thousand costumes and an infinite store of properties in the way of jewelry, armor, swords, and similar expensive and rare items of decoration. As models, I had available almost any of the screen personages who happened to drop in for a costume fitting—which included a large proportion

the big names of the day. Here are just a few of those who sat for me during this period: Rudolph Valentino, Alla Nazimova, Norma Shearer, Bessie Barriscale, Betty Compson, Norma Talmadge, Lila Hursey, Warner Baxter, Clara Bow, Ann Pennington.

Here, surely, was an ideal setting for a photographer—no artificialities about it! I remember how often I gazed at my voluntary *carte blanche* for any experiments I wanted to try.

But, despite all this I DID NOT, DURING THIS TIME, GET ONE PICTURE WORTHY OF THE NAME.

The reason for this was not that I was rather slowly.

For at the time I was distracted and harassed, as all photographers' businesses are apt to be, by too many other matters. I'm camera and by the very nature of the room in which I lived up at and grinding. When there was a business or a matter of social nature, I still had to appear as a person of entertainment. I was, in all the colorful and exciting physical stuff in front of the camera—myself with dress and costume, and in working with models of beautiful and talented models. It was some time before I had on uneasy suspicion which presently grew into a conviction, that in all the wealth of material there was one all important thing lacking. That was results—PICTURES.

This term "picture" would be variously defined by different people. I may shortly take a crack at defining it myself. But no matter how we define the term, there is

one fundamental thing that a picture-maker always expects of his picture—that it will be **looked at**. He who makes a picture a ways assumes a public that looks at pictures.

This is the secret on which practically all picture-makers live sure. There may be some photographers who are making their pictures "for all time," but I haven't met them. Most of us would a thousand times prefer the attention of the generation to the appreciation of posterity.

On the basis of this crude and primitive notion that it was clear that my picture-maker was not a picture-maker, but they were a thing I looked up. And as a picture-maker, I had to have attention. I became even more and positively nervous about the result of my efforts to get over with the looking-glass. I had myself in a way a studio and anxious to secure the focus of pressure by the reactions as they glared toward the "dark" in my window. Unfortunately there were no dark in the room.

One very definite part of the old dream as a picture is that I was able to make the grade in sales and publication. I began to try to catch the sales and the magazines. With fatal unanimity my prints were returned—with thanks. Still in the dark as to what the matter was, and growing a little panicky. I sent out more and more prints, squandering a young fortune in postage, and bordering on exhibitions and salons large or small, from Los Angeles to London, from Sika to Cape Town.

Then suddenly, without warning, the thing happened.

I had a picture accepted for the London Salon. Shortly afterward it was reproduced in **American Photography**, the **American Annual** and numerous local journals and almanacs. In 1861, the year that followed this printing event, the picture made a tour of most of the principal fairs of the world and came home highly because there was no more room on the back for stickers."

When I had recovered from this shock I did that which I should have a long time before I gave thought to doing. Why should "Salome" go over when all the others looked so innocent? Why? Oh, my wife was a saint and I a live devil. A thick white fog in my consciousness through which I then saw the London Salon was already loaded a great weight of crime against someone.

So I showed Salome's "reconstruction analysis." What did this mean here? That only others had failed to include? After long study I began to get a glimmer of a definite difference in treatment and presentation. That marked "Salome" off from the rest. From the study of my own oc- cidental images I proceeded to an analysis of the works of other photographers who had made salutation recognition. Finally I arrived at the point I should have started from—the study of the works of the master painter. Oc- cidental pictures that have survived the criticism of the

[illegible]

creative must have elements of both effectiveness and universality. Both in the works of the photographers and of the painter I found confirmation for the things that I had marked as "Salome", and I began tentatively to shape up a formula that embodied these personal perceptions.

Now there is something about the word "formula" that for some people seems to contradict the very essence of an Art. It is a cold, artificial thing, and it can't be heard even by a form die. As a matter of fact, as Van Vechten once pointed out, every artist has a formula. Shaker had a formula. Michelangelo had a formula. Wagner had a formula. And today, St. Germain has a formula, Elton John has a formula, James Brown has a formula, and Berlin each has a formula. By the formula the artist is enabled to put into a shape more readily communicated by the looker or listener.

So I sought for a formula that would provide a means of measuring pictorial effectiveness.

Armed with my new formula, I gallantly destroyed my old pictures and destroyed most of them forthwith. The formula made their pictorial shortcomings immediately apparent.

For a long time along the new lines indicated by the formula, I had quite extraordinary success in getting more film from the salons. They weren't all first-rate pictures, far from it, but I was able to provide for **effective presentation** of the second and third films. A large proportion of the pictures which form the second half of this book have been seen in salons.

At the same time, I began trying the magazines with specialists of the new crop of pictures and was successful in obtaining contracts for picture series with **Theater Magazine** and **Vanity Fair**.

The McAlister work on **King of Kings**, and I wrote this sketch biography on the picture. It was about eight pages in length and I set it aside for a time, chosen thoughtfully, no just was during this period. Mr. de Mille wished the sketch to be pictorial studies instead of the usual type of recount. It had to be at my own. A collection of thirty of the best of the sketches was arranged in a fine volume, one copy of which had been deposited in the National Library when it is I saw the day photographic book I had been in.

About the time, your publisher and director squad were heard just over the Hollywood hills. There were the best film makers of the advent of the talkies. The good old days of the silent screen were about done, and a new mechanism was approached.

The departure of the talkies, growing attention and possibly a loss of interest in motion pictures contributed to terminating my stay in Hollywood. So I returned to the world, the best and the best. I saw my first of crepe de chine, and sought a more wretched life in a small village on the shores of the Pacific.

My experiences have not all of them been enlightening. But most of them have been enlightening. And out of them I have been able to derive the formula. It is defin-

ably my own formula, which grew out of my own need to clarify what makes, not only a good picture but an effective one. However, I think that it is of sufficiently universal application to be of general usefulness.

I give the formula now, although you will require the chapters to follow to fully understand its significance and application.

- (1) The picture must, by its more arrangement, make you look at it.
- (2) Having looked, see it.
- (3) Having seen, enjoy.

The most important and the formula will be developed in the chapters that follow.

THREE

The Pictorial Imperative

The first step in making the "hushaby baby" is to select a baby who is only 12 to 18 months old, and the second is to choose a mother who is willing to let her baby be used in the study. For this is no ordinary child, and the mother must be willing to let her baby be used in the study. The mother must be willing to let her baby be used in the study. The mother must be willing to let her baby be used in the study.

I realized after I had found and clarified the truth, that I had had it with my broad group for a long time without knowing it. But it is a wonder, when it is the nature and experience of all who work in the area.

Why does our critical point pictures write symphonies, give status, tell stories? Is it because he finds joy in political message in the mere doing of these things? Probably, but this is not the whole story. Is it because he mistakes his living often this fashion? No doubt, but there is still more to it than this.

Here is the third reason. It is a very significant reason though it's generally disregarded. The artist per-

size in some or most cases he levels in the feelings and he may affect a "nuance" period by his work. He does not demand anything or have free demands notice and response. The thought that they think it is worth it. In people and above past the defense of their social action gives him a gratifying sense.

[illegible]

So it is with me. The thrill and the great reward in my Greek adventure as I mentioned later was the liberation of a self fettered in the grip of the Greek sail: who looked at the dancer in my chamber poster. And it was probably true that there was more of the real stuff in one of my cognac cures than in all my mild and academic scribbles. In the Salt Lake episode the big kick in making a bibliography of my young travels did not come primarily from my aesthetic joy of creation.

but from observing the reaction of my models and others to the pictures I had selected.

The truth is that there is a great deal of the showman in every artist who is worth his salt. As such, Le poses lurid signs to point on a stage he yells, "Well, he uses anything to hold the picture steady and I use them as a life line." Of course, if he is a wise showman as we do an amateur, one will have a winning word while the other will wait when he has to go in there inside but that is another story and I will not say it.

So being my student's showman, it though I had not yet recognized him, he finally returned toward Hollywood. He was with a ~~few~~ of our teen picture period or fell on the latter half way through. Here I improved my education in this matter. I showmanship thought I at last you realize that I am connected with picture making. I probably was not, as I discovered later, were the tips I picked up while working for that master-showman Cecil B. de Mille.

So when I began to study my own life for picture success, I found that it expressed as it is a picture of showmanship. In speculations about art there had been too much said about rules of composition and the motives and emotions of the artist. What about the artist and his audience? The reaction of the ultimate consumer of the guy that looks at the picture. So we need to know about the laws of looking and the emotions of the looker.

Whether you get anywhere with your picture-making depends ultimately on whether you can get anybody to

look at your pictures. There are some pictures that no one requires your active attention than does the poster on the wall paper; and there are others that demand to be looked at. But whether your attention to them. Pictures must speak definitely and effectively in order to be heard and your attention is called they must have something to say.

Good showmanship is to keep on the line item in the picture. Let me quote it again:

"The picture must... make you look at it."

"But make you look at it. It is who comes within an inch of saying beautifully 'Look at me.' It must command you to look at it. It is this quality of an effective picture that I have designated as the personal appeal or eye."

Try this experiment: Take any photograph, actual, or try a real or fake reflection of picture and think through it. Really. Yes, with notice that there are a number of pictures that even at this time glitter, repeat and grip your attention. Others are just a series of mere empty splashes. It is the so unendingly effective pictures that they are too up to the picture are needed to have the widest recognition. These are the pictures that contain the elements of the personal imperative. You will probably notice one other curious thing as you thumb through the pictures. Some of the effective pictures seem to take effect by a sort of delayed action. You will pass such a one by almost with the rest and then, ten or five pictures later, it will suddenly bring you

... the IMPACT? What are the things that make
... ring a bell, sound a signal, or speak a com-
mand?

Let's see how we will proceed in the next chapter

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FOUR

Analysis of the Impact

Why do you like a picture, ~~and~~ ^{what} ~~does~~ ^{does} it mean to you? Why do some pictures bring you up with a storm and others attract a more distant than the best of furniture that arms and you in your home?

Some pictures we have seen speak in terms of the Past and Imperative. They demand to be looked at. If we decline to look at them we are left uneasy until we turn back and acknowledge the demand.

What is the nature of this quality in a picture that exercises so impetuous a command over our attention? Does it have anything to do with a material quality? Or anything to do with pleasing esthetic quality? The answer in both cases, No. A picture exercises its command on our attention *before* we know what it is about, and *before* we know whether it pleases us. The first impression of a picture is a merely visual one—a flash of black and white as vivid as sound meaning in aesthetic impact.

Some of these flashes of black and white we pass over and relegate to the background of our consciousness.

Others startle us into awareness. 'What is the difference between one and another, that one, by sheer effect of its pattern, is able to compel our attention?

The answer is that a certain few patterns strike or decaying instinctive responses within ourselves. The impact, the first blow of the picture against our consciousness, is purely biological in its effect.

To what sort of pattern attract us or make and primitive man gave the greatest and closest attention? It is to those that shout their message DANGER. The first business of the race is to preserve life, and the FEAR RESPONSE is the one that is most easily aroused. A strange, sinister, unaccounted sound, a dark shape that moves menacingly in the dark, or the shape of the neck bristles and every artery of some animal on the potential source of harm. No matter how far we have evolved from this source and the hour we are still first of all responsive to fear-arousing stimuli. When we are alone at night in a dark room, a shadow (and fear throws up all our resources) we are still very susceptible to the primitive sense. Let but a shadow fall on the wall where a mouse scurries in the partition and start factor takes a or a finger down, or spine. We stop breathing, we strain eyes ears all our senses, to give the utmost attention to the thing that frightens us.

Here we have the answer to the question, why certain patterns of black and white have such strange power to grip our attention. Here is why, in looking

At picture 1, WE GIVE OUR ATTENTION FIRST TO THOSE SENSORY IMPRESSIONS THAT REPRESENT THINGS THAT WE OWE, FAR BACK IN RACIAL HISTORY FEAR.

Therefore, the picture that claims our attention most immediately and completely is the one that, in its first visual impression, relates itself to some ancestral fear.

To put it more simply, . . . more quickly and attractively, if those pictures can suggest a "fear" are black and white patterns themselves that were feared by your ancestors that lived in a cave.

Forecasting a Protest

Let me put that in a different way. If you picture it, you won't read the foregoing paragraphs very carefully. You will just wish questions. Look at pictures because I am afraid of them? you will say. "What a preposterous idea. Does Markham mean he will not look at a picture of a child because I am afraid of a child? Silly and meaningless!"

To which I would reply: "Take it easy: You will find that nothing will be made much clearer a couple of pages later. So, read on . . . and hold your protests until you get a clearer idea of what I am talking about."

But before you continue, be sure you understand this point: We are not now saying anything about the substructure of the picture or what the picture represents. We are at this time concerned only with the pattern of the picture, the combination of black and

white blobs, the first thing that catches our attention before we recognize anything in the picture.

The Four Picture Patterns

From now on, I am surrounded by things that no longer fear. Yet the sound, number of these fears are less. Similarly, the visual patterns that stand for basic fears are likewise less in number.

There are **four** types of visual stimulus that directly call forth the fear response. These are:

1. Something that moves swiftly across our field of vision. We may not know **what** it is, but we know **that** it moves and with swiftness and determination.

2. Something that approaches in a gliding, active fashion.

3. The threat of sharpness, whistling, or tooth or blade.

4. A massive stationary object that blocks our path. It may be man or beast or machine, but it is compact and formidable and infinitely aware of coming.

These four basic fears express themselves in four basic picture patterns:

1. The symbol of swift and menacing movement is the **DIAGONAL**. It also represents the primitive source of terror the **lightning flash** (Figure 1).

2. Secret and furtive movement is represented by the snake-like **SQUIRT**. Here we have the

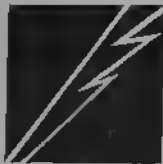


Figure 1



Figure 2

primary picture pattern is the segment the inter that stimulates the eye. It is the energy that gives it life. This is the real basis of the foundation of the picture. It is the energy which was described by Hogarth (Figure 2).

3. The sense of sharpness is conveyed in combination of TRIANGLES (Figure 3).

4. The ability to move is expressed in a picture as a dominant DOMINANT MASS (Figure 4).

Of these four basic picture patterns, the DOMINANT MASS is the one most frequently emphasized. What causes a mass to dominate? There are several factors that contribute to giving dominance to the principal mass in a picture.



Figure 5

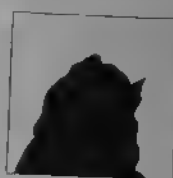


Figure 6

a. **Unity.** If several individuals are present, they gain strength by being linked together.

b. **Cohesion.** A mass is more dominating if it is compact, and a mass of individuals extends outward. Thus the unity of cohesion is expressed by a hand flat the face of it by an open hand.

c. **Isolation.** A mass gains strength if it is separated from confusing or excessive elements of its surroundings or background.

d. **Contrast.** An important method of separating and differentiating a mass from its surroundings is contrast. Therefore a light mass is set against a dark background and a dark mass against a light background.

e. Size. Other factors being equal, a mass becomes more formidable and denser as the number of its.

f. Stability. A mass is more formidable if it seems firmly planted and immovable. Hence the effectiveness and predominance of the pyramid form.

The impact then, falls into one of three basic picture patterns:

1. THE DIAGONAL
2. THE CURVE
3. THE TRIANGLE DOMINATION
4. THE DOMINANT MASS.

These four patterns, because of their relationship to movement, are the most effective means of conveying instant attention to a picture.

Note that these four patterns are not mutually exclusive. They may be variously combined. Thus a dominant mass may be pyramidal form, naturally emphasizes triangles. And triangles in their turn, have the use of the diagonal.

Impact and Climax

The reflex, biologically-conditioned first response to the picture we have designated as the impact. Although the impact is the first part of the picture that hits you, its effect is not limited to this first momentary shock. When the picture is studied and known better, the quality of the impact still pervades and dominates

the whole. And this it is the quality of the impact that stays with you.

In its nature, the impact is the dominant climax of the picture, but it is not necessarily the only climax. It is arrived at through a series of minor climaxes. But in principle and the reverse principle followed, the Climax must arrive first. It is not the end of the picture, but it is the point where the picture begins to change. It may be expressed as follows: *fortissimo* climax of the whole, each picture following by *fortissimo* climax of the whole, each picture following by *fortissimo* climax of the whole.

Thus the picture begins to change and it is the impact.

After the Impact

After the impact, the picture has launched the action and the picture has become a movement and a story. The picture is the first picture of the picture, and it is the first picture of the picture.

Only a line had attacked it, the a few more in the
program like and the goes fairly well in the program.

Don B. de Mille used to say that there were a
four elements needed in order to get the picture to assume a
justness with the public. And he was right. He produced
a box office success, his picture of the life of the
American people. The elements needed are: a story, a
man, a woman, a machine, a camera and a good story.
The camera and the man and the woman are the elements
of the picture. The machine is the camera. The story is the
story of the picture. The man and the woman are the
man and the woman. The machine is the camera. The story is the
story of the picture. The man and the woman are the man and the woman.

[illegible]

Here, notwithstanding to say or at least on, the three principal sources of subject matter in portraits:

SEX
SENTIMENT,
WONDER

These three we may rate unquestionably as the "big three" among picture libraries. It is not difficult to suggest additional categories, but I have found these in the most practically useful and to include nearly all "effective" or "subject" material.

The Sex Theme

Of the 1-2 tax is undoubtedly the most innovative and direct, it, upshot, it covers a wide range of tax-related and comprehensive on the road, and that the importance of it, government on the other

7. Aside from the fact that subject in English third is primarily associated with the masculine sex, the fact that subject is secondary, however. A plural subject is common in the third with out including the side. On the other hand sex is not **always** the primary argument when the subject is male. Sex, for example, "The frequency in the crimes that follow in which the primary subject is 'N' subject."

It is interesting to note that women are often touch oriented with men - a sex which presided in the form of the film. These are men of. The situation is thus a woman rather than a man. The pleasure comes from imagining themselves placed in a situation where they would meet the same woman. It is that goes out to the theme of the picture. There

[illegible]

all of us are conscious of forces that move behind the shadows. The "Fountain of Danvers" are still with us.

The last notion of the wonder theme is universal, though some points are peculiar to coincide it last. They betray how illusory the idea of civilization and learning really is. Learning more of ourselves as all with a welcome escape from the world of hard bright facts into a land of shadow and mystery where one may live far away from the structures of the daylight.

The wonder theme is apparently many-sidedness. It is incongruous and childlike in the form of fairy stories. It takes a humorous turn in grotesque. It may turn masochistic in interest in the misadventures of the persecuted innocent in disguise, often with such as the lady and the man who were so well. His loss is another manifestation of the wonder theme. Things draw near the fringe of fear in the supernatural and witchcraft and demonology. And the true manifestation of the wonder theme is that about Mystery of Mysteries, Death, life to which we all are so awed and fascinated.

It has been a theme of particular interest to me. Many examples will be found among the subsequent pictures. A few instances are: "Death of Hypatia", "The Vampire", and "Belykhegor".

Incomplete Pictures

I must at this point reiterate one point more emphatically and explicitly.

Philosophy and explicitly. Space and subject interest are both vital parts of a successful picture and both must be present. A picture in which one of these elements is lacking is only part of a picture.

Both types of incomplete picture are unhappily, quite common. One created to be looked at, and then has nothing to show you. The other has something to show you, but never gets looked at. The picture that has impact but no story is in fact a very annoying. The one that has story but no impact but no impact is merely innocuous—a good waste of your material.

You may avoid these unhappily, no-way pictures in your work by making sure that your pictures provide both impact and subject interest. That is, by fulfilling the last two phases of the Formula.

"Walla Walla"

In view of this independent desire of the word and subject, I am now better able to clear up an impression that may have occurred to some of you in perusing the last chapter.

"First shock art" is a term that critics have applied to certain aspects of Modernism. This is all that gets you to look at it by sheer assault on the senses. It studies you—and then has nothing more to say. It screams "Walla Walla"—and then fails to produce the animal.

This superficial sensate, shallow is undoubtedly—and

unfortunately—a frequent symptom of modern art. Let it not be thought that, by my emphasis on the importance of the impact, I am here advocating any mere "first shock art." I do insist that the first shock or impact is important and essential as a means of penetrating the initial media of the viewer. But the first shock—as we have seen—is not all there is to a picture. And, furthermore the impact must be in pictorial terms and of a type compatible with the subject matter. So, for example, we would not seek to make Maria Lisa more attractive by pinning upon her a bulb in her eyes or by outlining her limbs with black ink. The first shock of such procedure would undoubtedly be terrific; but the impact would bear no conceivable relationship to Maria Lisa.

Presentation of Subject Matter

Despite the use of an impact and the choice of strongly appealing Subject Matter, your photography may still be lacking in any pictorial quality. Your picture is interesting for only a few moments, and momentarily interesting owing to the shock of a theme of wide emotional appeal; yet it is not a picture that you return to many times. This lack grows out of certain faults in the presentation of the subject material.

There is a fault particularly involved in the straight realistic presentation parallel to the snapshot and the candid camera. It is also characteristic of press photo-

graphy. The manner of its presentation gives the clue for the reason for its negative interest to the snapshot and the cause of its candid camera. News pictures and news stories all carry a date line saying this or that happened on a certain day in a certain place. Despite the excellent material created by up-to-the-minute news Love Near Payol Funeral and Nude Corpse in the West End, a newspaper of two months ago makes no mention and omits to include a date line for that story.

In a similar manner, candid camera products, snapshots and such pictures all carry a date line. And it makes one to be sure, but a perfectly obvious one. In a photograph, the very nature of the picture itself. As pictures they are branded as having been taken on a certain time or in a certain place, and have lost in the very act of display as yesterday's newspaper.

Therefore, through the great theses like Fox Searchlight and Wonder Day always, be depended upon to create intense interest in a picture, in order to make this interest permanent and enduring, the date line must be eliminated.

Let us take, an audience around camera for tonight, on successive week-ends, and such shots as the following: (1) front row impressions of a symphony orchestra; (2) children playing in the street; (3) close-ups of a vacation resort in Haiti. He has seen included the theme of Sex Sentiment and Wonder, respectively and for the reason his pictures would

be content to arouse interest. But—unless, by some happy accident the date line has been left off, they would scarcely have looked like them the news picture of today's beauty contest winner.

Eliminating the Date Line

There is no doubt that a picture permanently circulating to you is the "no reality" evidence record it gives you of the accidents of wrinkles and warts on a certain person and the accidents of light and shadow on a certain June day and the accidents in background of a certain town in China. But which can make to hold you back if it is any day a picture of a man in a hat of persuasion and universal security that you are able to wonder that the universal accident of wrinkles and warts, of light and shadow, and of the accidents of the Old Town.

Therefore, if such universal import as Rex, Germant and Weller actually demand to be preserved in as universal form as possible. This universality is achieved by getting rid of the date line.

The following is a list of the other means of getting rid of the date line and of securing a stronger impression of universality in the presentation of the subject matter.

Some things inevitably bring in suggestions of time and place. AVOID THEM! If you wish your pictures to carry an interest for more than the moment:

1. Unnecessary realism
2. Representation of episodes.
3. Action pictures.
4. Accidental period customs.
5. Specific personality.

There are certain devices by which the impression of universality may be heightened. Some of these, as I have listed, are characteristics of the work of great painters.

Raphael frequently utilized the device of **downcast eyes**. He was thus enabled to keep more potentially from becoming too dramatic and insistent.

A young man who with El Greco was elongation of lines and lines of the human body, as in the case of the old and new of modern.

The work of the **illness and primness** of the body's features and the method of the body's features a little from merely to the last, to the last.

Among painters of today, we may mention Rex, Weller, Ken, and the war, which very effectively from the here and now of the representation "the he accords" by the human world, his characters and by the structure of the body.

I am not at all sure these special methods, as necessarily useful to you as a photographer. I mention them to show how artists have utilized and dealt with the problem of eliminating the date line and representing the Subject in universal terms.

"Is" and "Does"

The best general formula for the elimination of the data is not the resolution of the LF vocal qualities of the pitch number is indicated, I repeat, in the following table.

[illegible]

Let me describe the difference between an artist and a writer. The artist is a man of ideas. There were many artists who painted a picture of an elderly lady. But only a single one of them took interest. Now this lady has represented her. He could sit at her feet and watch her pickling knees in a garden. Or he could show her or send in her stylish and descending the stairs. Or he could show her wearing an apron and peeling potatoes in the kitchen.

He could have done any of these things and - one might say - made a picture, full of momentary interest. But he did not choose to make a "dramatic" picture of it.

Richard and as Arthur Melville 'Whistler' traced his - said traced a scarier track of no particular period in place in front of a newly plain grey wall, and then the old lady for all time as 'My Mother'. This is a thoroughly good example of an is picture there is a picture 'Leona' in the picture; here a mother who is not the mother of time and place everything is concerned on what the model 'Le'. Every time is more or less a carry, and thereby her and the picture, and with such they till we in our own self-reliance. It is the picture in itself, by that it is then here, it is probably the world's first picture.

The Pictures

The room is NOT DOLLS, but never has to be. I want to see the room as it is, and that I follow. The search for it will have to be done, but I am not sure if it will have to be done. I have always been in deep and my father is very fond of his of time and place and for a day will be a day of "smothering" it in to the house. I am of the picture, so far as I know, because by any detail the date of the house. For this reason, although they seem a period of twelve years, they are I believe unusually uniform in spirit and character.

SIX

You and the Picture

Once in the net we return to the formula and refresh our minds about it. There is no repeat.

- (1) The picture must, by its mere pattern, make you look at it.
- (2) Having looked—enjoy!
- (3) Having seen—enjoy!

The last couple of chapters have taken us through the first two phases of the formula. We saw that the first problem was to **make people look at your picture**. In doing this, you must entice—in its black and white pattern—it commands to look. The picture patterns that are most effective in stopping you are making you look at them are those that are most strongly affected by pullingly fast responses. There are four such patterns that, because of this relationship, are particularly able to command your attention: the **DIAGONAL**, the **CURVE**, the **TRIANGLE**, the **DOMINANT MASS**.

When attention is secured, you must reward it with subject matter of wide emotional appeal. There are

three themes, we saw, that are specially dependable as sources of subject interest. These are **SEX**, **SENTIMENT** and **WONDER**. These three themes are most lasting in their appeal if they are presented in such a manner as to maximize the "dose" of actual time and picture.

The Third Phase

This brings us to the third and final phase of the formula.

(3) Having seen—enjoy.

In some of the formula you have, so far, (1) gotten your public's attention by means of the reflex "shock" impact of the picture pattern; (2) shown, and then with interesting Subject Matter. The point is that as many pictures can bring their public. Such a picture gains their attention, they look and find the subject matter interesting, they look and find the subject matter quickly to the next picture. This is what happens in news pictures and in experimental political works.

But a picture, if never to be completely satisfying, must draw the public one step further. After being commanded to look and after being shown interesting subject matter, the viewer must be given an opportunity to participate in the picture.

You and the Picture

This point of participation in the picture requires some explanation.

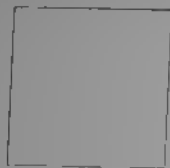


Figure 5

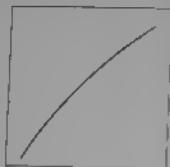


Figure 6

Your eye follows that you can't just stare at it and use your hand to look at it. The hand you're conscious of more carefully when happens what you look at a picture. After you have oriented yourself and hand out what the picture is, about, does your mind remain a passive receptive blank upon which the picture imparts itself as or a photograph is taken? Surely not. On the contrary, your eye - and therefore your mind - when it looks at a picture, never wholly at rest but moving actively through the picture.

Let the illustration. Only when I stare at a blank piece of paper, such as Figure 5, does your mind remain completely blank. Let it be given a single diagonal line to play with (Figure 6), and your eye sweeps up it. Given a curve (Figure 7), your eye moves along it, caresses the curve at the top and

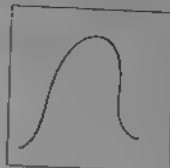


Figure 7



Figure 8

sink down at the base side. With a curve, such as Figure 7, the eye does it, the mind and hand sweep over an extension of it, moves deliberately through the picture, C and finally sinks at D.

By this active motion within the picture, sliding swiftly about some line, rounded a corner by a bit at a time, the seeing onward again, nothing complete, as yet, - the viewer participates in the picture and makes it part of his experience.

This participation in the picture is such on the Subject Matter, and this is to greater importance and interest. By skilfully guiding the viewer in his experience of the picture, the artist endows the Subject Matter with life and develops it.

Many different sorts of experience are likely to be encountered by the hand as it moves through the picture.

ture. I cannot attempt to talk about them all within the limits of this chapter, but I will discuss a few of the more familiar and generally useful types.

Movement and Hindrance

In movement and hindrance we have really two antithetical and opposite sorts of picture experience. But I discuss them together because each is a necessary complement of the other.

In the preceding paragraphs I have given, I believe, some sort of basis of the experience of movement within the picture. (See Figures 3 and 6.) On the other hand, to the attention perhaps last made by any student of this subject, when I speak of movement with in the picture I have no reference to what is known as an "action picture," the direction of action performed by the subject. The "movement" I refer to is that of the eye and mind of the looker, that is, the actual shifting over details which, as I described above, there may actually be none. "Movement" of this sort in a picture of a perfectly passive subject then there is in an action picture of a pole-vaulter, stopped in the middle of his flight.

Movement is the simplest of the looker's experiences within the picture, and the most necessary. For it is through movement that the eye is led to other types of experience. Without movement the eye rests, skids, and becomes, somewhere near the center of the picture and experiences little else than ennui.

Movement takes place most freely and frequently along contours and outlines. In order to guide movement, a contour does not need to be continuous or unbroken. Indeed as we shall see, the eye enjoys taking leaps over considerable gaps in the contour. If the contours are cleverly contrived they will lead the eye through a sort of "trap door" of the picture, turning a looker's eye wherever it ventures too near the edge, and drawing it repeatedly into, through and around the subject of interest. A frequently useful device in guiding movement within a picture consists of the folds of drapery or clothing.

A more light and less dramatic type of movement is that caused by gradation. This type is particularly noticed in a picture in which the device of "dodging in" has been studied. In such a case the darkened corners subvert the eye in order to prevent it from back into the picture. Even without such work to guide it the eye will move along a plain surface from light gradation to lead it on.

There are several things that are apt to impede seriously or even prevent movement in a picture. One of these is the presence of "noise" - small, enclosed light areas such as those that occur between the crooked elbow and body. A trap snags the attention into it and prevents the eye from moving on.

Another likely source of interference with movement is the corners of the picture itself. Each corner is a "For further detail on this point see the article 'The Model' page 58."

Tactile associations greatly enhance the emotional background of the three subject names that we considered in the last chapter. Note, among the pictures that follow how the SEX interest of "Portrait of a Young Girl" is increased by the brittle quality of the **smooth shoulders**; how the impression of **softness** of "Mr. Wu" increases its **SIGNIFICANT** character and how, in "The Heron", the painful tactile associations of the **nails** enhance the **WONDER** theme.

These tactile qualities of the sense of touch naturally cause the mind to linger over them, even touching implies lingering. Tactile qualities are, indeed, a type of hindrance, a resistance to movement within the picture. As one may should be limited to small, isolated details or spots, even a picture that is a resistance allows no actuality of free movement.

Hornthorn is the version for the weakness of so-called "Purist" values that give a literal and complete all over rendering of the texture of even a cabbage or of an old fence post. It is, of course, exceedingly doubtful that such a fact is ever worthy of representation. But assuming that it is the Purist's picture fails to give so true an impression of the **real tactile quality of the texture** as the less literal version that limits full detail to a few illustrative "varying points." The complete detail in all parts of the Purist's version prevents the eye from moving and arriving at an appreciation of the texture in its tactile qualities.

Confirming Forms

When the mind gives the contemplation of the mere subject matter and begins to move through the high ways and byways of the picture, it runs into numerous subsidiary shapes and configurations of line. As it lingers over these it gains an impression of **enriched physical experience**. Since it comes to them almost directly after learning its representation of the subject matter, it encounters with particular ease those shapes that confirm the implication of the **Subject Matter**. By that expedient the Subject Matter itself is enriched and brought nearer to the universal.

Description of detail, but a couple of pictures will make the point clearer.

Take for example, "John in the Mud." This is a **WONDER** theme usually well known and absorption of mind. The posture of mind is clearly shown in the face, where we find much in the expression of the eyes and the twisted mouth. Leaving the face and moving through the picture, we quickly come upon **confirming forms**. The twist of the mouth is continued and repeated in another medium in the tightly twisted and knotted headgear. Another medium in the picture the sense of absorption is given increased emphasis by the arbitrary diagonal that runs across the face and by the erratic placement of the title.

Another use of confirming form is found in "Niccolo Machiavelli". Here, in this picture, the little ribbon that hangs down from the right side of the cap. Make the

experience of painting, it turns out this does not
not how the picture is perceived formally. This ribbon
confirms its own mind: the ribbon is of excessive
rigid and shiny as that is given by the side of the
of the model. The little gaps at the end of the ribbon
does the back.

Echoes

Mary had a little lamb
His fleece was white as snow
And every where that Mary went
The lamb was sure to go

It is in this story the argument of the same. The
that makes it a story. But the repetition of the same
words. Snow, lamb, young and old alike re-
turn in the text and the words of the words that
quite a little similarity in words apparently un-
known.

The eye in the vision through the picture takes
and in pressure in the same shape that shape and
rhymes. These rhymes in form and sense, use the
rhymes in poetry, to be together words that are taken
from each other.

These repetitions or echoes of form may be regarded
as a special case of 'confirming forms'. In this case
we have one form more or less literally confirming
another rather than reinforcing or providing more in the
application of the subject matter.

Investigation will show many instances of echoed
form in the pictures that follow. One example is found

in Matherly's slide that the mouse in the picture is
of the ribbon that we mentioned in the last section is
the only repetition of the word form in the background.

Phyllis's echo of form is a very pleasing effect, but
a more or less to be used in painting. The first
should be played and delicate. The many echoes in
the picture are many of the same nature and
giving to the picture. The effect is precisely that of a hollow
room: the echoes and repetitions until the sound dis-
solves as the picture seems to lead to the end of the picture.

SEVEN

Putting the Formula to Work

And now, this formula, which I must once more quote the formula: **1. The picture is the very heart of the look and the soul of the eye** have already in mind before we proceed to discuss the application to various problems. And so, ladies and gentlemen, I present to us positively and appearance on this stage **THE FORMULA**.

1. The picture must by its mere pattern, make you look at it.
2. Having looked—see!
3. Having seen—enjoy!

The first problem dealt with in this formula for pictorial effectiveness is that of overcoming the initial inertia of the observer and **making him look at your picture**. The thing in a picture that makes it able to command attention of first glance is not its subject matter, but its mere black and white pattern. This initial flash of the picture pattern that wakes you up and makes you look, we have designated as the

IMPACT. There are a few picture patterns that are outstanding in their ability to command attention. There are patterns that penetrate relationships to **primitive fear responses**. Four of these are particularly qualified in this way. The **DIAGONAL**, the **S-CURVE**, the **TRIANGLE**, the **DOMINANT MASS**. Pictures based on these patterns have the strongest impact and are least certain to command your attention.

The second phase of the formula deals with the problem of holding the observer's interest until you have gotten his attention. "do this you must provide him with **subject matter**." Of course, not all sorts of subject matter are equally interesting. Subject matter is interesting in proportion to the emotional response it arouses. We must, therefore, make subject matter of **wide emotional appeal**. There are three sources, therefore, that bring forth the strongest emotional background, and especially interesting subject matter: **SEX**, **STRENGTH** and **WEALTH**. These themes are most lasting in their interest if in their presentation they are kept in human and human relationships of love and glory.

In the third phase of the formula we are concerned with the question of how to achieve the observer's participation in the picture. Unless it is to be of merely temporary and topical interest, the looker must find **experience** within the picture that entices and enhances the subject matter. There are, we saw, numerous sorts of expedience that give the looker a sense of participation in the

picture. MOVEMENT and HARBORAGE: the essential and complementary to each other. TACTIC: QUALITIES, through which the particular experience of the sense of touch witnesses the emotional significance of the Subject Matter. CONFIRMING EVIDENCES, being that permeate in the visual statement, reveal the application of the Subject Matter. ETHICS, being up, with a lot of questions, of the whole formula moving in your parts of the picture.

You and the Formula

This formula is for the best of what I originally discovered in terms of a formula. I was working and thinking in more concrete terms. But as I have found my experience with pictures, as evidence of a more complete understanding of general application, I believe that this formula is a method by which any photographer of fair intelligence and decent technical competence may definitely better his pictures and secure wider recognition for them.

But merely reciting them, the formula will not do you any good. You must learn to **apply** it. In this chapter I offer some general suggestions about using the formula as a basis of self-criticism of your own work.

Obviously general suggestions are the only kind of suggestions that would be useful. The specific application

as to your own specific problems is up to you. You must put forth your own initiative in applying the formula. Without this initiative the formula is about as likely to better you as the General Law of Relativity or the Third Law of Thermodynamics.

Applying the First Phase

The first phase of the formula you will remember, deals with the **IMMEDIATE** life quality of the picture to get your own name.

Try this experiment with your own pictures. Take a group selection of your pictures not less than a dozen. Or follow the same procedure with people that you are helping making portraits. Set the picture for private viewing by wall up and down. Or if you show them usually about five feet, viewing them in a crowd, or a window they hang in a crowd. Now turn your back to them and after a brief pause look suddenly towards them. The purpose of this stage of performance is to enable you to see the pictures freshly and objectively not as your own pictures or as "Giv' the group as a whole a glance of not more than two seconds duration and turn away again.

Now, without looking back, try to recall which pictures in that simple lasty a stare, caught and held your eye. Having made your selection mentally turn around again and get these pictures in a pile by themselves.

These selected pictures are the ones with the best qualities of IMPACT and we will use them further for purposes of analysis. For the moment turn your attention to the standards, the pictures that failed to test your attention. Let us see what is wrong with them. Probably they look like Figure 4. Or possibly they resemble Figure 5C.

Picture 4 is not IMPACT, no probably marked by one of the following weak characteristics:

1. Scattered or speckled blacks and whites. These are low-contrast pictures. This is the special fault of Figure 9. It is the frequent failing in landscape.

2. General lack of contrast. The picture in that window is gray as a cat. Pattern, if it is there, is not coming through at all. This is the fault demonstrated in Figure 5C.

3. More specifically, the complete absence of any of the last eight picture patterns: DIAGONAL, SCALP, TRIANGLES, or DOMINANT MASS.

Of the four weak patterns, DOMINANT MASS is undoubtedly the most frequent occurrence. Often, among pictures that are lacking in IMPACT, one may detect traces of excellent Dominant Mass—but it is of would-be Dominant Mass that for some reason fails to dominate.

Failures of Dominant Mass may be due to various causes. Here are some of them:



Figure 9. Landscape with a figure. No figure. Figure in window.

1. Lack of size. In order to dominate a figure must seem considerable and impressive. A small figure in a large area of picture dominates with difficulty.

2. Lack of unity. Instead of a single mass, there may be several, unrelated and unconnected masses.

3. In the cohesion of the system, the system is not only a whole, but also a part of the whole.

4. **Loss of stability.** In the case of a fully developed implosion the jet is compressed by a planar shock-wave formed at the jet surface usually at the rear of the jet, thus at the back.

7. Look at the following table. The first column shows the number of people who have been convicted of a crime in the last 10 years. The second column shows the number of people who have been convicted of a crime in the last 5 years. The third column shows the number of people who have been convicted of a crime in the last 1 year. The fourth column shows the number of people who have been convicted of a crime in the last 6 months. The fifth column shows the number of people who have been convicted of a crime in the last 3 months. The sixth column shows the number of people who have been convicted of a crime in the last 1 month. The seventh column shows the number of people who have been convicted of a crime in the last 2 weeks. The eighth column shows the number of people who have been convicted of a crime in the last 1 week. The ninth column shows the number of people who have been convicted of a crime in the last 3 days. The tenth column shows the number of people who have been convicted of a crime in the last 1 day.

From that settlement, the defendant's lawyer
 may well have been notified and could have
 informed you in time. The point is, we
 did not show in the book that it was a letter
 sent before your liability was established under
 liability insurance policy. The fact that the
 letter was sent IMMEDIATELY after the accident

For your planning & on the other hand, the night out activities and weekly schedule of thumbtack teeth can give a lot of the time that weakens the impact of the other replacement control.

During shooting, the director and the camera operator of the picture are seated on a table, so that they can look at the projected picture on the screen.



Environ Monit Assess (2008) 142:147–154
DOI 10.1007/s10661-008-9402-2

In the body of your comment, make sure that it contains elements of IMFACT:

3. **Selection of Process** - A weekly, i.e. the pools opportunity is given both to eliminate those that are logistically deficient in IMPACT and to pick out those in which the IMPACT may be strengthened by subsequent operations.

4. **Data collection activities.** Various types of control applied during production level printing, dodging, retouching, etc., can be an excellent opportunity for enhancing and improving the quality of the impact.

5. Crown princesses. Such princesses as the
Paper Nigallo and Barmell Tigalo, allow of
much control in dealing with issues of the
PACI

Applying the Second Phase

In the narrative of the case, we return to the experiment that was started a couple of years back with dozens of young people. We were left with two piles of pictures: one group of pictures that was rated by positive qualities of IMPACT, the other group landing in IMPACT, serve as a study by evaluation by one or two cases by the use of Proctor's Conflict or other control processes.

^a 1 litre = 2.07694 pints; 1 lb = 16 oz; 100 g = 3.52739 oz; 1 m = 39.37 inches.

*If have geographic forms of these methods, I will have the New Projections
Central 1/2/1

Let us now continue with the group that you selected as having a immediately arresting quality of pattern.

So: I turn up in a room, right side up this time, and pick them over carefully. The next problem is words of the form, like that of Eukleia Mania, and is a presentation. Consider the subject matter of each picture, described **candidly**, unworried by any pretensions, whether the subject matter in each case is totally of **general emotional appeal**. Note in particular whether any of them falls into the categories of SEX, SENTIMENT, or WONDER. No matter how excellent the qualities of **IMPACT** it's entirely throw out everything in which the subject matter is not long in coming to emotional appeal.

This will leave you "dressed" with a decorative remainder. Subtract this remainder from another arbitrary "look" this time for color and scale to bring in a "color" factor, but not a definite "color line" on the person. If the "color line" is present in obvious contrast, remove it. Use one place in costume or background—throw the picture out.

If you have any pictures left at this point you are now ready to undertake the third phase of the formula.

Applying the Third Phase

The third phase's achievement, as you will remember, with the various devices that heighten the looker's sense of **experience** in the picture.

So now return your returned pictures to deal with these things in view. You are not any longer concerned with formal subject matter so you may be able to get a fresher impression of the pictures by looking at them in work in undistorted ways. Try side down, upside down, close at hand, far away. Pay attention not to subject matter but to lines, contrasts, patterns and abstract shapes.

The most essential of experiments with the picture is the loss of **movement** and **hindrance**. Every picture should remove both. Therefore, look to it whether your pictures state a basic necessary element. Is the eye led through and around the picture by a happy continuous contour? Does this contour hold the eye within the picture and guide it against falling out the corners? On the other hand is the contour more repellent and varied by movements of resistance and hindrance? Is the work a hard work being to grasp and easily forgotten, or happily in control that leaves the eye to enjoy a journey?

Discard the pictures that do not pass this test. Any picture that passes this test, having state and the pleasing order, is probably a very good one.

Confirming forms and echoes are not such absolute necessities but their presence will certainly strengthen any picture and increase its effectiveness. If you find them well used in your picture you may give them a higher mark.

The live strokes of control that I mentioned earlier

in this chapter are of use in applying the third phase of the formula in your work.

1. In the stage of preliminary planning, the main picture may be mapped out and provision made for the use of confirming forms.

2. During shooting as I have said, the essentials of the picture are permanently established. At this stage the principal elements of movement and hindrance must be settled. It is important that the arrangement of drapery and the placement of detail in these things are important in achieving movement and creative randomness.

3. The second principle that applies is for the artist to know what movement is lacking and what is missing, should be introduced. During later stages of control you do move and re-creating them.

4. If local rebelling during production of the negative consideration control may be exercised over the quality of the material. Weak elements may be strengthened and others that are too strong or mechanical may be made more interesting by means of means and finding.

5. Paper Negative Print, Tripler and similar processes can provide much opportunity for adjustment of contrast and emphasis of elements. Confirming Form.

Using the Formula

Don't be surprised or dismayed if, at first, none of your pictures come through this searching examination. The test is a very stringent one, if you have applied it honestly and sincerely; and if a picture which survives it must have very definite elements of excellence.

The formula, if it is to be of use to you, **must be used, and used constantly.** Put all your pictures through the ordeal. Every time that you look over a bunch of your proofs—put the formula to work.

Throw pictures away recklessly. Every picture which never has any picture. Without comment, burn or tear up your proofs and the waste your prints. And having got rid of them, be at them. Remember that every inferior picture that you discard makes the average excellence of those that remain.

EIGHT

Preface to the Pictures

states, if they are not used, they are not used, and their own merits, without benefit of comment.

So it is not with the idea of illustrating them, but simply to show the formula in action, as well as conditions, that I include a few remarks on each of the pictures that follow. I believe that the general application of the formula to the pictures will be so simple and obvious to you, that you have often the heart to do so, as to require little explanation. So only in the last few pictures do I give detailed analysis in terms of the formula. Therefore I limit my comment on each to some particular phase or problem of pictorial effect that the picture especially illustrates.

The Pictures

Mr. Wu

The subject is entitled "DOMINANT MASS of a large and colorful scene." Obviously SENTIMENT is the basis of the subject and best.

This picture is a study in composition, the importance of the law of **recognition** in the appreciation of artistic matters. A great deal of it is placed in the picture, for in the human eye, except when the face clearly brilliant DOMINANT MASS of the very small bit of the whole is the only thing to recognize.



Girl of Smyrna

The DOMINANT MASS & lit. pictures in "Youth" is strongly supported by the SUPPLY power. Here is the SEX theme with a considerable touch of the Romantic theme of WONDER (the life of the island).

Contrasting with the soft swing of the skirt and body is the abrupt & dry pattern of the dancer's elements. Note that these dancer are 1 with the dancer's body, 1 with each, 1 with each, and over y distribution on the two sides of the picture.



My Aunt

DOMINANT MASS is the basis of the impact which is held or gained by the isolation of the figure and the striking tones of **contrast**.

The figure's expression and the humorously commented theme provide **CONTRAST** in the little expression of decoration at the top of the hair. The bits of detail of the shoulders provide moments of **BALANCE** and break the otherwise too strong pyramidal contour. Note how the wide loops of lace are **ECHOED** on the hat and at the base of the neck.



The Anatomy Student

DOMINANT MASS: Looks at camera but is psychologically "SIX" and "SIX" "NINE" left of center due to the dark left hand.

MOVEMENT: In motion, but is fixed. The eye moves away from the camera and arm of the woman begins to move over the composition, down to the right hand, moving more diagonally down to the right arm, and a face from which the intensity of his glance draws the eye to the left of the woman. Going back to the student here the eye is pulled down the curve of the left arm to the hand, where the shadow of the face once more forces attention to the woman's face. **TAC:** THE QUALITIES are definitely added to the eyes, experience, particularly in the contrast between the smooth flesh and the rough texture of the eye.



Page 10 of 10

These two covenants have not yet been made
 public, and are therefore confidential elements
 of the SERVICE.

[illegible]

Moonlight Madonna

[illegible]

The unambiguous response to the question of the **MENT** and **WON** effect is that the positive position and the slower responses had a significant effect on picture ratings from a 1-hour retention (See "Answer Five"). Note that the impact on the picture ratings is weak, with a t -test power of 0.26, meaning that the subject by elements of contrast with it would have been at variance with the null hypothesis of the subject.



Paraphratic

The hip-hop is highlighted by the very notable DOMINANT MASS in the middle. The theme here is SEX, associated with our earlier work on the 1980s. Despite the very liberal sexual norms associated with the onetime "hippie" era, the sex argument toward the end of the group.

The dramatic first and all but necessary use of the word *belles* is followed by *blush*, which underlines the play of colour and things seen. There is a gap, and a note to be kept in mind, before the next line.

distortion, etc. The salt was supplied by the simple expedient of covering a piece of fine sand paper lightly wetted by the surface of the negative.



Girl of the Highlands

DOMINANT MARCHING white pyramids, the three
fingers of the left hand, TALL, and the SUBTLE
and primary building of the statement, I SEE

The eye MOVES, rising up the smooth beam of the
middle legs, where HIND, ACHES in the mid-
point of the deep eye, as the whole, and never be-
comes to the eye, where the most of the whole
from mountain valley, E. H. J. E. the work is, and
the fully planted, the first CONFIRMATION in the
mid-point of the whole



The Moving Finger

There is long silence in the great hall. A light breeze glides with its pin-point power through the dark interior with its path away from you—leaving the minor elements. In addition there is a heavy silence—leaves of metal interlocked with one another. There is a dark marble in the left-hand corner and a lighter one in the right-hand corner. The latter is rectangular; the other is the hard, the sleek, and the hard lines.



Girl with Corset

The Project has a few **ADDITIONAL PLANS** intended to increase the use of SCS. The home of a subject noted a TEK mark, the **SCS™** label is added by the **Library** and **Library** copies of the existing.

The new MQLV law, you can take the car with personal effects and find it in MORGAN'S. In the center, it is a car. Further further, it is a car and in the "A" 111.5. SECTIONS. In addition, there are cars with cars loaded with cars and the 4. 111.5. 111.5. 111.5.



Pistachio Girl

The SCULPTURE is a masterpiece of focus in the impact of this picture. Stable and firmly based DOMINANT MASS in these steps.

The freedom and vitality of the action are reflected in the MOVEMENT of the eye, which is led through swirling curves and figures of life. The eye follows in the right lead, it would not get - the body by the curve of the upper left - the left hand always swells up the left arm, dull - a movement - the right hand and arm towards the right arm - from the right hand it turns to the right hand - the right arm which turns it upwards to the basket which navigates the basket into the hand and swells it away right to the curve of the arm - when complete, exhilarated and slightly dizzy - at its starting job.



Black Magic

Hold the DOMINANT MAG. — By the use of the TRIANGLE SHAL — the hand is raised and the spread leg. This is a variation of the figure of a man holding a sword.

Take the WUNDEE in the hand and hold it in front of the up to waist.

The MOVEMENT is a slow, rhythmic, and a little to the left. The legs are held together, and the arms are held together. Note the position of the legs. It is a variation of the figure of a man holding a sword. The figure is a variation of the figure of a man holding a sword. The figure is a variation of the figure of a man holding a sword.



Whirlwind

This is a firm, compact DOMINANT MASS, with a suggestion of the DIAGONAL.

The lightness of the lower part of the mass throws emphasis emphatically on the free flow out of the hair and the exuberant facial expression. The swirl of the hair is a sort of CONTINUING FORM to the action of release and wild freedom of which the face tells. The same thought is REECHOED in the billowing of the hair around.



Taj

The Impact is based on DOMINANT MASS is an extremely cohesive type. No matter what the conditions, everything is closely knit and bound together.

This cohesive quality makes MOVEMENT with a few pictures particularly swift and easy. The principal elements of HINDRANCE are those attached to the individual tendencies of the soul and ear.



The Glory of War

...and the ...
down at once upon ... **DEMAND TO LOOK** The
IMPACT is a belly that ... wars is recorded here in
and reflects on the ... very clearly defined
pattern. But like a ... although it is able
to hold its own ... by the ... it is done in ...
And the ... and the ... which is ...
the ... in ... to be ... extensive ...
was a ... of ... and ...
vitality.



Youth

Here in DOMINIAN, however, with its *SCOUT* and its
impeccable reputation for youth.

The young person—the *Young*—is the most
particularly important in the *SENTIMENTAL*
identification of youth and youth. It is the
use of the word *Sentimental* as a verb, as a noun, as
a noun of substance, as a noun of action, as a noun of



The Warlock

Here are DIAGONAL and DOMINANT MASS, made more powerfully arresting by the strong contrast. This is a WONDER theme, of course - the Supernatural - the world of demons and witches.

The suggestion of evil is built up by the many convergent lines along the direction - the broomstick, the torso - the cords in the neck, the flapping drapery.



The Heretic

The impact here is based on DOMINANT MASS, which is made all the more powerful by the strong contrast between body and background.

The theme, again, is the relationship to the dark and luminous of whiteness, may be classed as WONDER, which is here considerably fused with SEX interest.

The darkness of the surrounding area, as already noted, retains the convenience of the way to the actual figure. The hindrance to this movement must not be unduly, the smooth contours of the figure being repeatedly backed off by the intricate lines of the folds. There is a strong TACTILE QUALITY in the way that the folds fill in the form. Note that the points where the tactile suggestion is most painful to the brain through the ankles—are prevented from becoming too dominant and literally revolting by being placed in deep shadow.



Cesare Borgia

DOMINANT PAIR
a female child, or the

The image of a male
cave, a the child, and
a pair of the child, and
all side of the large one
child head.

THE CHILD
the

the image of the very
CHILDING PO. B. M. M. M. M.
the image of the child, and
the image of the child, and
the image of the child, and



Evening

MINNAN MA
JEN NIP
T. S. T. T. N. T.
H. T. T. T. T. T. T.
T. T. T. T. T. T. T.

1
of



Fragment

SENTIMENT *ˈsɛntɪmənt* *n*
the part of the mind that
is affected by the emotions
but not by the intellect
She had a sentimental
regard for the old
city and its people.



Woman of Languedoc

...and the fact that the male has a greater share of the SCURVE in the swing of the body. SEX is the theme, not so much in respect to sex as in terms of universal femininity which is played by the normal woman.

Now the variety of the UNOPANES, the detail of the markers and the complexity of the tasks to be solved. There is a perception of the richness of the lives with, create a parallel, a gradual effect.

Torse

Form a long, thin, LUMINANT MASS with
contingencies that are RATIONAL. The density of the
contingencies are equally SEX.

Imagined HUMAN, as given by the brain and
all plastic feeling which also creates the TACTILE
qualities. Further to the chest are covered by the
small, round, lateral limbs, a few centimeters and
to the vertical below the texture of the brain and the
shoulder. Note the manner in which the shape of the
torso is REDUCED by the shoulder and the
shoulder.



Portrait of a Young Girl

DOMINANT MASS with a suggestion of the LONG
ONAL. The figure is so SENTIMENT than you

There is a TACTILE QUALITY of extreme richness of
hair and flesh. This serves as a CONFIRMING element
in the ideal, conscious, naive expression.



Death of Hypatia

To 'Adaptation' - frequency and intensity
growing by the knowledge of the subject.

The second, and much less certain, experiment of the study of the link between the use of the WJND and SEX theory. Now that the quality of **contemplative passivity** has been related to the anxiety response and if this response is shown to be related to the work of the brain and the links between the two have already been created, let the two elements of each other.

The new word the trucked out of the beach at 11:00 A.M. REFLECTED in his eyes a cold light, dark and true of the woman.



Thunder

A LIT UP OUT DOMINANT MASS with strong notes contrasted in tone the busts of the top set. The same WONDTH is carried out in the expression of the face and in the swirling cloud masses.

These clouds CONTRAST the energy expression by the sun. The sun is flame is expressed in the swirling curves of the rock, no. Now the scene of DISTANCE in the design of drapery on the altar. The eye travels over the altar a moment and is then carried away down in a descending curve up into the face and thence into the surrounding sky.



Rope Dancer

There is a triangular based, a TRIANGULAR - formed by various TRIANGLES. The artist, there is a FX - which is called a suggestion of the WONDER and a use about a mystery and how much in the circle. The theme is based on reality in picture, to be treated solely for its dramatic value.

The character, it is of the legs, MOVE, the eye swing, yank the picture. And, nestled and on the, the character, as SHINDRANTER, the eye - a swing back to the picture, again by the back mass of the. How the eye, down a TAIL, THE QUALITY which is given by the, the depiction in the flesh, it is a water - and, the picture, catches it.



Preparation for the Sabbath

He is a typical cop. BLANCHARD is a red
explosive and standing by your side, ready to
while you are in control of the city block. I have a
little heart in the streets. There are a lot of
of the SCORPION SEX and WOMEN but they are
the "other side".

The fool or is given a sense of the young world in perching high by depending there on a nest. Jealousy sustains them sweet left to support right. The fire, however, displaced by the witch's, lit only by the torchstick by the arm of the out of line and by the dream of the witch.



The Vampire

The impact is here created by **DIAGONAL** is made additionally arresting by the strong **contrast**. This is an example of the **WONDER** theme - the strange and terrible legend of the Undead.

Now how the wedge shape of the black **WEDGE** of the lightning bolt of the arrow catches the **WEDGE** of the body. There is a violent **ADJUNCT QUALITY** in the penetration of the arrow into the body. This is also not, in a lesser degree, the contrast between the **WEDGE** of the lightning bolt and the **WEDGE** of the



Flemish Maid

MEMORANDUM FOR THE ATTORNEY GENERAL
SUBJECT: [REDACTED]

[illegible]

Portrait of an American

Director John Ford's MINAMI MASU with striking accuracy depicts the American-born Japanese as a wise and dignified individual, fully capable of rising to a general level of moral principle rather than a personalized one. The director's use of light and shadow in this portrait are a credit to his technical elements.

Director John Ford. The extreme and effective beauty of the film was attained by emphasizing the beauty of the subject and the moral character of the individual. The



Stamboul

"I suspect 'MILKMAN' MASON is a first class artist, with a firm of his SCULPTURE SEX is so obvious so it is subject material that one would expect it to be WONDER if not the influence of his sculpture.

"The artist is not a woman but a man 'MILKMAN' is provided in the very early of what it should be a girl. N. to how the three figures in the right hand 'MILKMAN' is a man of 1940.



Human Relations

Figure enclosed in DOMINANT MASS subject
in power, DIAGONAL

The unadorned hair is really a sort of COOPERATIVE FORM which develops its own method, the softness of the motion. Over the hair with your finger, a continuous flow grants the picture would lose if the hair were folded down entirely. The hairlet on the head by introducing a note of FLINDRANCE, a line straight in the picture. Note how it is weakened when it is elevated to "covered up."



Pagein

The DOMINANT MASS of the figure is strengthened by numerous TRIANGLES. The triangles serve to strengthen the alert of **menace** contained in the eyes.

There is a wary, secretive character. So there are no passages of easy and free MOVEMENT. Instead the movement is cramped by continual HINDRANCES as it twist and turn the eye through to its involved work. Note the ECHOING of the motive in the lobster still in the back of him by the right eye, and in the gesture of the headless.



Belphegor

The DOMINANT MASSES of the film are the two parallel and mirror-like by the strong contrast between WONDER themes the dark background of the ordinary human.

[illegible]

Johan the Mad

The impact here is based on DOMINANT MASS which comes in force by its **size** and extreme **cohesiveness**.

This picture too we have already seen in Chapter SIX allows a particularly good instance of the raw of CONFIRMING FORMS. The reader's mind knows that appears in the swirling eyes and the twisted mouth is CONFIRMED by another medium of the thickly twisted and lines. The theme of madness is rather EXHIBIT and developed (1) in the diagonal line, back off in bottom of the picture, and (2) - the extreme near repeat of the title.



Frou Frou

DOMINANT MASS rather aptly defined by a JAGUAR. The dancer is frankly SEXY, but is presented subtly and delicately.

The understanding of how to use the PAINTING QUALITIES of the old, true painted cloth. Not how the heavy little bow gives us a CONFIRMING FORM to the physical expression. The expression is a kind of sparkle when life is woven into the fabric.



Circe

Here we have a single pyramid, DOMINANT MASS with strong angles or vertices.

Two, hence contribute to the subtle matter, SEX and WONDER. Note how it is covered by a superiorly and universally accepted by the race of longhair.

There is a motive of a strongly pointed eye, which is repeatedly ECHOED throughout the picture. It appears in the line of the brow, in the curve of the breasts, in the tilt of the eyebrows, in the hair, in the hairline and in the contour of the top of the head. The presence of this elusive oval motif emphasizes the suggestion of immortality and mystery.



Niccolo Machiavelli

DOMINANT MANE — Into the hair, — the cap —
There is infinite variety, in the position of ornaments, of feathers
and hair-like in the front of pointed ears, — the hair —
in the forehead. Thus, I have an impression of the
FACEDON in the line of the forehead and the lower
of the cheeks.

The whole expression of the face is in the
expression of countenance and countenance in the
expression of the mouth and the mouth in the
expression of the mouth. The head of the
mouth is **CONTRASTED** in the direction of the
mouth in the head and in the upper corner. The
same countenance is in the mouth of the mouth
of the mouth in the mouth of the mouth and in the
mouth of the mouth.



Doris

DOMINANT MANNER given stability to the appearance of grace and comeliness by putting the dark of the hair in the dark of the dress.

The theme is SENTIMENT which is given an added plausibility of SEX by the fashionable glaze of

The flower in the hair is a CONFIRMING FORM which emphasizes the delicacy of the subject matter. The flower also RE-ECHOES the very idea of love of what and what.



The New Race

DOMINANT MASS is filled with the weight which is measured by the darkness of the sky and condenses back to land.

SEX is the theme, marked with WONDER at the mystery of femininity. Responsive to the eyes, movement through the picture is controlled by the rapidly moving angles. Not the direct movement of a body, but the area enclosed by the arms, hand, and shoulder. This circular quality of a body into being at rest, the impress of a primitive and primitive strength. The heavy medusa and "CONFIRMING FORM" is the material beyond. The lines of the dress are "ACTION" of the swirling and detaches in the background. The swirling, swirling, again repeated in the swirling, swirling of the rain.



Piety

The Impact is created in this picture by the **WIND** and **DIAGONAL**.

Hands are often more fully revealing of emotion and emotion than the face. Hence, therefore, any conversion to legitimate objects of emotional interest. The interest here is clearly based on **SENTIMENT**.

Because of their own complexity of structure, the hands are here presented with a extraordinary detail. The moments of **RESISTANCE** are provided by the hands themselves: the all the protection of the thumb, the implied contour past the tips of the fingers, the outstretched skin texture near the wrist. Note that the moments of resistance are slight and in no way contradict the quiet implications of the theme of Piety.



L'Amour

A strongly connotated DOMINANT MASS is the focus of the Impact. To this is added a powerful suggestion of the DIAGONAL.

GEX is of course the subject interest, which is here given additional morbid flavor by the extreme implications of the theme.

The MOVEMENT is rough in a sense, but is held closely within the picture. TACTILE QUALITIES are very evident here, and are derived from the contrast between the shaggy coat of the beast and the smooth skin of the girl.

Zoological note: This is not a marriage, as is sometimes said. The two figures were actually photographed together. The only added elements are the clouds, which were put in by Bromer.



Betty

The Impact here is based on DOMINANT MASS which is made more compact and energetic by the device of raising the shoulder. The subject's mass grows out of SFX shading into SENTIMENT.

The otherwise sleek contour provides its element of RESISTANCE and pleases' hesitation in the detail of complexity of the comb. Note how the angle of the comb CONFIRMS the roundedness of the shoulder. It is as if the detail of the comb is deliberately REFLECTED in the Ray cuts on either side of the head.



Pas de Ballet

DOMINANT MASS is presented clearly and positively by **contrast** and **isolation**. The subject is riveting and universal in proportion by the complete elimination of all non essentials and by the absolute total isolation of the subject.

The eye **MOVES** up the rhythmic column of the body as it is held and turned back into the picture by the thin skirt. The skirt also serves to introduce a "TAIL" element emphasizing by which the graceful curves of the flesh.



A La Gare

This is DOMINANT MASS of the simplest psychological type. The subject interest, at once, is front and our right. SENTIMENT. The harsh DIAGONAL, goes up an effective full in the softness of the face. The tightly drawn skirt and headpiece by their modernness serve as CONFIRMING FORMS that only heighten the pathos of the expression. The strength of emotion that even four would prove too dull and uneventful, to sustain the eye's interest, so HIGHLIGHTS are provided in the rather full rendition of the pattern and folds of the skirt.



The Priestess

It is so often only after too DOMINANT MAMA and mess with the SQUIRY. Despite the use of this name, the film (as I have previously pointed out) is that of WONDER, the most absolute, unambiguous cry cry to the Law. The ~~un~~direction of the theme is borne out by the perfect psychological for me (see below).



The Epicure

HERE A DOMINANT MASS with center of the DIAGONAL!

The second man considers that in this picture is in the final separated head light picture. The same picture is developed in a white and black of the head of the picture.



Give Us This Day

Three hump, cow hump, and m. a. hump type of J-shaped DOMINANT MASS TRIANGLES also contribute to the pattern.

SENTIMENT that has a new line of contact with WONDER is the apex of the art of the report.

The limit of the out state is E_{HOMO} in the case of the radical cation. Note that this is contradictory to the number of physical electrons in the picture: three if we use three apples, one out one in.



Lazarus

We have here DOMINANT MASS and the SCURVE made emphatically contrast. The theme is due to WONDER, the mystery of death and resurrection. But it is a subject covered in legend and is presented with as little of the way of mysticism, apparent as possible. Two elements are clearly the theme: the reality, mystery of the dead and the resurrection toward the light.



Desert-Born

Here is a DOMINANT MASS — a powerful pyramid and character. The still figure in suggestions of the S-CURVE. The subject interest is based on SENTIMENT — the simple life, the new primitive extension of life in the soil.

The primitive thought is CONFIRMED in the broad-based, firmly planted figure and in the harsh interlocking of light and shadow. The cloud mass is ECHOED in size and shape by the shadow underneath the figure.



The Possessed

"The pictures that
us of existence. It is and it is not."

The WONTER theme of the book that was a
and place is expressed in the words that were the book
this picture. Behind it's everything with it, and everything
Nature disintegrates into nightmare.

It is the repetition of the word again that the
time begins on the day that the book is the book
the children, the fathered children. We are the children
the wind on a hill, the wind on a hill, the wind on a hill
over through the picture. The eye sees the eye at
the center of the eye, but is not the eye at the
turned over to the left of the eye.



Napoleon

Powerful, DOMINANT MALE - almost perfect and stable, is made more cohesive and unified by the use of the long coat.

The rolling masses of clouds give us CONFIRMING FORMS in the lowered brow.

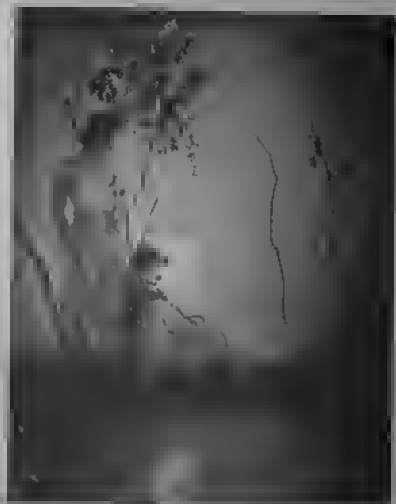
Personally note, The Little Original was interpreted in this picture by the eminent character actor Peter Lorre.



Tranquility

Here is a **TRADITIONAL** style, and it is in **contrast**. The subject matter is obviously **SENTIMENT**.

Note the many **CONTRASTING FORMS**. The scene is a place of quiet and peaceful beauty. All shapes are soft and by no means like the lines of the street scene. The sun is low, as if in the late afternoon. The two figures are close together in the foreground. The two figures are close together in the foreground. The two figures are close together in the foreground.



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